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# THE ART NEWS

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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVIII

NUMBER 22

Contents for March 2, 1940

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscription \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVIII, No. 22, March 2, 1940. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. *President and Publisher*, Elfreda K. Frankel; *Editor*, Alfred M. Frankfurter; *Advertising Manager*, Robert S. Frankel. No part of this periodical may be reproduced without written consent.

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## LOOKING AHEAD

THE ART NEWS is pleased to announce the publication of the three following special numbers:

MARCH 9th **NICOLAS POUSSIN**

A special issue for the exhibition at Durlacher Brothers, in aid of the Scholarship Fund of the Institute of Fine Arts of New York University. The pictures (all of which will be illustrated, some with details) will be discussed by Walter Friedlander, of New York University, author of the Catalogue Raisonné of Poussin's works.

MARCH 30th **SELF-PORTRAITS**

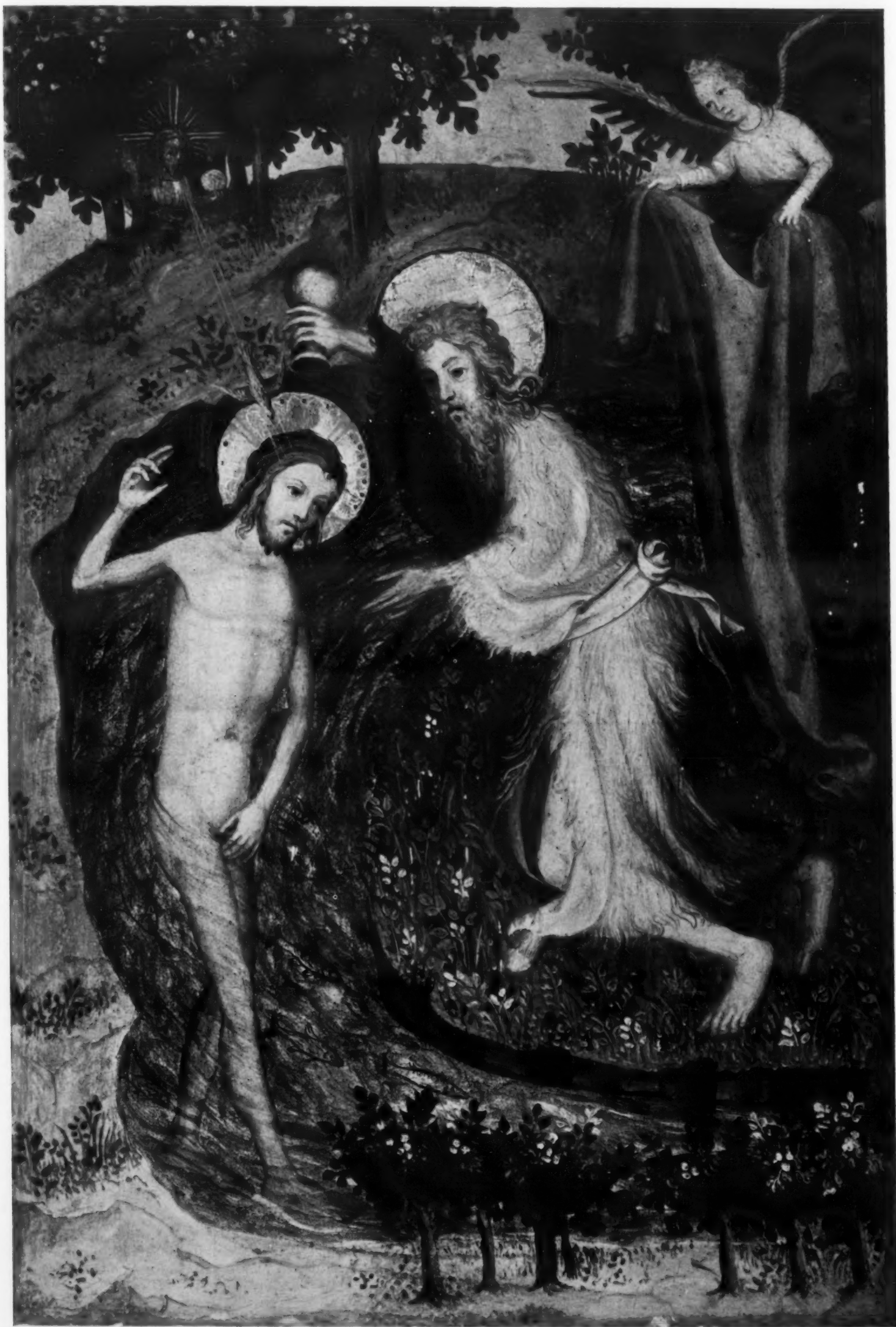
A special issue for the exhibition at the Schaeffer Galleries, in aid of the Publication Fund of The College Art Association. The cover will reproduce in full colors a self-portrait of Renoir, painted in 1872. In addition there will be many monochrome illustrations of self-portraits by Rembrandt, Hals, Crespí, Lawrence, Degas, Gauguin, and others.

APRIL 6th **ORIENTAL ART**

A special issue for the opening of fifteen galleries in the new Oriental Wing at the Philadelphia Museum of Art. Profusely illustrated and accompanied by articles from leading authorities in the various fields of Eastern Art.

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EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE (SEE NOTE ON PAGE 15)

ANOTHER UNPUBLISHED MASTERPIECE FROM THE WALTERS COLLECTION, SHOWN IN ITS EXHIBITION OF THE "INTERNATIONAL STYLE" IN PAINTING: "THE BAPTISM OF CHRIST", ONE OF THREE PANELS BY A FRANCO-FLEMISH MASTER, CA. 1400, PROBABLY PAINTED IN DIJON



# THE ART NEWS

MARCH 2, 1940

## SHEDDING LIGHT *on* NIGHT SCENES

### *Hartford Shows Nocturnal Subjects in 500 Years of Painting*

BY A. EVERETT AUSTIN, JR.

DIRECTOR, THE WADSWORTH ATHENEUM

THE night scene—subject of the current exhibition at the Wadsworth Atheneum in Hartford—as such does not appear early in the history of art. It is a special genre, not fully exploited until the late sixteenth century with the candle-light picture and with Caravaggio.

Before that time, however, in certain comparatively rare instances, painters, both in the north and south of Europe, had experimented

tion completely believable or even necessary. Nor is there any indication of a concentrated source of light. But at least a symbolization of night here appears for one of the first times in Italian art, and the dream, usually associated with night, is made more credible. Almost the identical motif is echoed by Piero della Francesca, in his *Dream of Constantine* for San Francesco in Arezzo; but in the latter a more

the angelic auras in the center and right sections.

The *Liberation of St. Peter* must certainly have been one of the chief central sources of inspiration and instruction for the somewhat later generations of painters who so passionately began to investigate the possibilities of such dramatic and exciting illumination as the night or pseudo-night picture offered. But at the same



RECENTLY ACQUIRED BY AND EXHIBITED AT THE WADSWORTH ATHENEUM, HARTFORD

HONTHORST'S GREAT "SUPPER AT EMMAUS" IN A STYLE WHICH STEMMED FROM CARAVAGGIO AND INFLUENCED VERMEER

with the possibilities of a nocturnal illumination in the depiction of such subjects as the Crucifixion, the Nativity, or the Descent of Christ into Limbo, in which it was deemed appropriate as a means of further amplifying the sense of the pictured story.

For instance in Florence, as early as the second half of the fourteenth century, Agnolo Gaddi had painted in Santa Croce a *Dream of Heraclius* which utilizes the motif of a sleeping figure in a tent, the illumination apparently coming from a flambeau, though perhaps the sky is not quite dark enough to make that illumina-

definite realization of atmospheric darkness sets off and thus by accent, dramatizes the figure against it. Moreover, the source of light appears to be concentrated in such a way as to suggest the effect of a "spot-light" illumination.

The Arezzo fresco is doubtless the origin of the more complicated scheme of illumination devised by Raphael for his fresco in the Vatican, *The Liberation of St. Peter*, executed around 1512. Here, interestingly enough, two qualities of light are employed, the cold light of the moon on the left hand side of the composition, and the warm golden light shed by

time it must not be forgotten that Leonardo da Vinci and his followers had as well toyed with the idea of an illumination which, if not strictly nocturnal, was at least mysteriously poetic, vespertine and even vaguely disturbing.

However, in the late sixteenth century the chief Italian innovators in what was to be a new and extremely important pictorial direction were on the one hand the Venetian Bassani who in all probability were the first to hit upon the idea of the lighted-candle motif (i. e. a realistic explanation to the spectator of the concentrated source of light); and on the other

hand, Caravaggio who preferred and invented a less literal statement, presumably concealing his source of light in back of the spectator, or at least placing it "off stage." In either instance the results were much the same. As an example, Caravaggio's *Ecstasy of St. Francis* clearly illustrates the enhancement and intensification of the chiaroscuro, which was thus sharpened more than considerably and the subject matter, though of a simple character in itself, far more dramatically rendered by the strong contrasts of light and dark which the new illumination made possible.

On the other hand, that a pre-occupation with problems of light has often been especially a prerogative of northern painting no one can deny, and it is interesting to recall that these leading instigators of the new style in Italy were at least of North Italian origin. The dramatic possibilities of the tradition were utilized by Monsu Desiderio and Belisario Corenzio in *The Feast of Nebuchadnezzar* which also is noteworthy as one of the earliest Italian inventions of fantastic architecture which were later to be so fashionable in eighteenth century Venice.

Thus it is not surprising to find that as early as the fifteenth century in the Low Countries as well, certain painters had experimented with unusual effects of illumination,—notably the Dutch Geertgen tot Sint Jans, who probably derived his weird light from the tradition of the still flourishing Gothic manuscript illuminators.

To the ever literal northern mind it appeared more logical always to indicate the source of any concentrated light, no matter how fantastic or illogical in a sense that source might be. In many Nativity scenes a miraculously incandescent cradle serves as an explanation of its

"THE ECSTASY OF ST. FRANCIS" (RIGHT) BY GEORGES DE LA TOUR, THE FRENCH XVII CARAVAGGIST; AMERICAN XX NIGHT SCENE: "OUTSIDE THE BIG TENT" BY GEORGE BELLOWS (BELOW).



(ABOVE) LENT BY ARNOLD SELIGMAN, REY & CO.

"ECSTASY OF ST. FRANCIS" BY CARAVAGGIO, WHO FATHERED THE TENEBROUS STYLE

point of emanation. *Landscape with Burning Buildings*, attributed both to Bosch and to Patinir in von Murr's Nurnberg inventory, with the conflagration (employed often in the depiction of the *Descent into Hell*), as a motif, anticipates the later interest in weird effects of light here projected on the flame-laden atmosphere.

Whatever the exact origins of the night scene may have been, it is certain that Rome became in the last decade of the sixteenth century the common meeting ground of the later interpreters of these sporadic utterances, as well as the central laboratory for

the further dissemination of comparable ideas through the Raphael *Liberation*, the Bassano motif of the lighted candle or brand (brought down by El Greco among others) and the impressive activity of Caravaggio, who had few pupils, but many followers.

Gerrit van Honthorst on his arrival in Rome from Holland, must have been struck immediately by these developments, so extremely sympathetic to his northern penchant for Naturalist concepts. He almost instantaneously made a successful specialty of the candle-light picture, the increasing popularity of which was very largely due to his own efforts. The supper or gaming table surrounded by half-length figures (derived from Caravaggio's *Calling of St. Matthew* in San Luigi dei Francesi in Rome) offered him ample excuse, no matter what the subject might be, for an almost coldly scientific solution of the problem of artificial illumination. His *Supper at Emmaus* is an excellent example of this. Many times he, too, presented the Bassano type of the single half-length figure holding a lighted brand or candle, which had served El Greco as well on several occasions.

The latter in turn transmitted this motif to Spain. In his later works he showed himself a

(Continued on page 16)



LENT BY THE ADDISON GALLERY, ANDOVER (BELOW); LENT BY DURLACHER BROTHERS (ABOVE)





# LOS ANGELES OPENS a NEW MUSEUM: THREE CENTURIES of PAINTING in the FISHER GALLERY

BY WINIFRED POINGDESTRE

DIRECTOR, ELIZABETH HOLMES FISHER ART GALLERY

OF INESTIMABLE value to the cultural life of the city of Los Angeles in general and of the University of Southern California in particular, is the recently dedicated Elizabeth Holmes Fisher Art Gallery on the campus of the University. In it, the fine collection of paintings made by the donor will give to the public and to students an opportunity to study at first hand the collection, as well as temporary exhibits for which space is provided in the building which comprises three high-ceilinged, well lit, exhibition halls.

These twenty-nine canvases represent work of the British, Dutch, Flemish and French schools, dating from the seventeenth to the nineteenth centuries. Taking them in chronological order one notices first two Van Dycks: a *Portrait of Philip Herbert, Fifth Earl of Pembroke*, the nobleman who fought against Charles I of England but managed to make his peace with Charles II at the Restoration; and a Biblical subject, *St. John*, painted while Van Dyck was in Italy, and representing the Beloved Apostle in the act of expelling the serpent from the poisoned cup. The attention of the visitor is next focused on two outstanding portraits by Bartholomaeus van der Helst—that painter who was popularly preferred during his lifetime to

his contemporary, Rembrandt—a *Portrait of a Gentleman* and its companion *Portrait of a Lady*. Also belonging to the Dutch seventeenth century school are a delightful little marine by Willem van de Velde, *Vessels in a Calm*, and a tiny genre painting, *The Musical*, by David Teniers.

Linking countries and centuries is the Dutchman, Sir Peter Lely (1618-1680) who worked mostly in England and who is represented in this collection by a *Portrait of a Lady*. Then passing to the British School of the eighteenth century when aristocratic portraiture reached its height, we find in the Fisher Collection first in chronological order an interesting portrait of the actress, Peg Woffington, by Thomas Hudson, the teacher of Reynolds. It may be a little stiff compared to the great masters of the period, but it is noteworthy in showing the early stages of the school. Also, there is an oil portrait of Arthur Maister Esq., of Hull, by Francis Cotes, whose favorite medium was pastel, and a portrait of the Earl of Bute, George III's unpopular Prime Minister, by the Scottish painter, Allan Ramsay.

Of fine quality is Thomas Gainsborough's portrait of his aunt, Mrs. Burroughs which (unusual for Gainsborough) is signed and dated, "T.



ELIZABETH H. FISHER ART GALLERY, LOS ANGELES

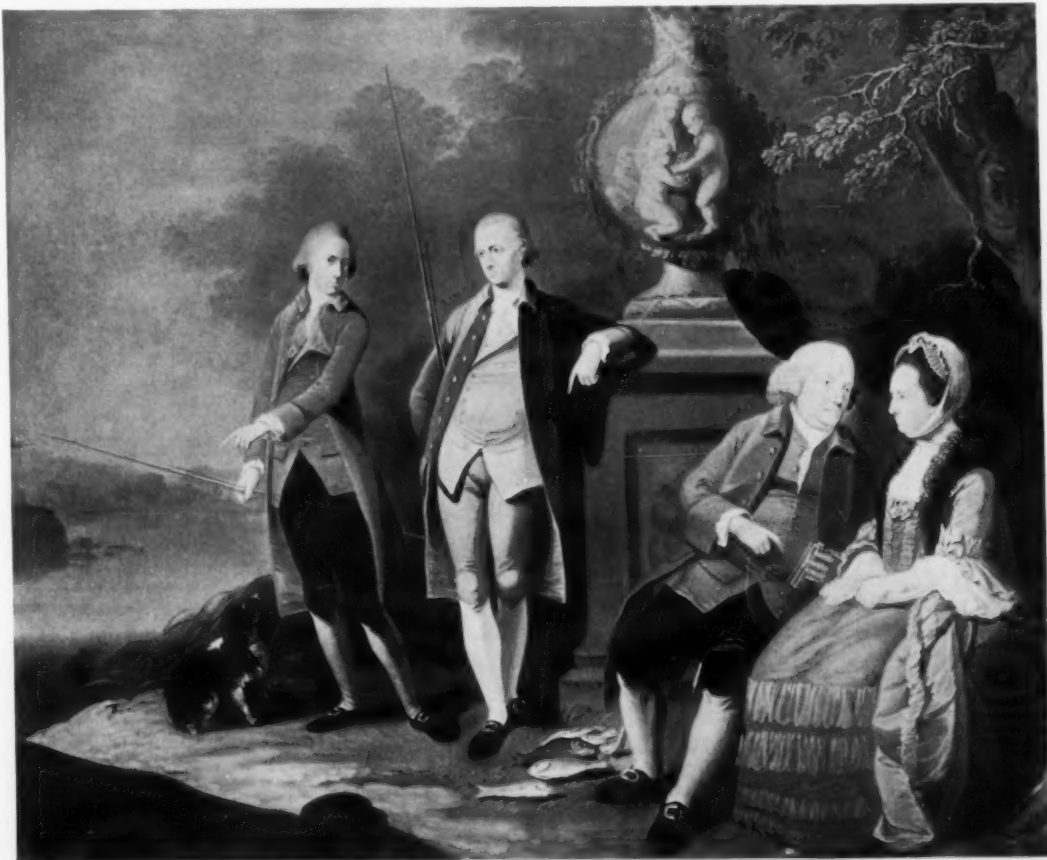
"ST. JOHN" BY ANTHONY VAN DYCK

Gainsborough R. A., 1769." The collection is also fortunate in possessing a Gainsborough landscape in his "Ruysdael manner." George Romney is represented by an oil sketch of his *Divine Lady*, Emma, Lady Hamilton; John Hoppner, by a fine portrait of Charles Noverre. Dominating the whole room is a great Raeburn, *Portrait of Francis Gray, Earl of Moray*, which had never been out of the family of the sitter until a short time ago. One of the finest examples of this School of English portraiture is Sir Thomas Lawrence's *Portrait of Antonio Canova*, the finely chiselled head of the sculptor standing out against a plain architectural background and the coat of red velvet edged with soft fur being painted with great care. Sir William Beechey is represented by a *Portrait of Charles Dowding* which also came straight from the family of the sitter, through an intermediary, into this collection.

One of the most interesting paintings in the collection is by Johann Zoffany, who came from Bohemia to settle in England. This conversation piece represents four members of the Cope family, the two sons with rods in their hands, exultant over their catch of fish, while the father sits winding his reel and going over the day's sport with his wife who listens to him with an incredulous expression on her face.

Two landscapes complete the list of the British school: a fine marine by George Morland, *Yarmouth Fort*, signed and dated "George Morland, 1803," the last year of his life, and *The Old Mill*, a fine painting by John Constable who is particularly interesting as he represents the link between England and the landscape painters of the next school under discussion.

When Constable sent three landscapes to the Paris Salon of 1824 he had no idea (ignored as he was in England) that he would receive a gold medal from the King of France himself, much less that he would be a powerful influence on French painting. But so it was. It is not too much to say that from him emanates the French landscape painting of the Barbizon School of which the Fisher Collection has several fine examples. Attracting perhaps the greatest attention is the Corot *Le Lac*, a fine painting of the artist's latest "grey" period. Troyon's *Sheep and Cattle* and Jacque's *The Return to the Fold* are characteristic examples of each painter's work as are Diaz's *Edge of the Forest*, Daubigny's *Bords de Rivière* and Dupré's *Brittany Farm*. Théodore Rousseau's *A Stormy Sunset* has lovely luminosity, while Cazin's *Normandy Village* is a delightful little painting bringing the scope of the collection up to the twentieth century for Cazin did not die till 1901. A *Landscape* by Gustave Courbet completes the painting catalogue of the Fisher Gallery.



ELIZABETH HOLMES FISHER ART GALLERY, LOS ANGELES

"THE COPE FAMILY" BY THE ANGLO-BOHEMIAN ROCOCO PAINTER, J. ZOFFANY

# Exhibitions of the Week

## GROPPER'S WIT AND HIS PAINTERLY COMMENT

IN SPITE of a social scene far more troubled than any which Gropper has ever had occasion to paint, his show at the A.C.A. which marks the twentieth year of his career as an artist, contains more fun and less satirical bitterness than any group which he has exhibited. Not that the biting comment and the terror of his paintings of refugees is not there. The one of that name and several others, such as the fleeing *Pickets* confirms one's feeling that no one surpasses him in recreating the frightened emotions of human beings pursued.

But the good humor of *The Kibitzer*, of *Brenda in a Tantrum*, of *Rip Van Winkle* and *Cup of Coffee* is relaxed and infectious. The sharp, expressive line of *Meeting*, *Art Patrons* and *Museum of Modern Art Opening* delineates character with almost the brevity and wit of Daumier. Gropper's color, as well as his approach to material strikes a new note of maturity. Any question one might have had when he began to exhibit paintings in oil a few years ago, as to his power as an artist outside the field of graphic art, evaporates in this show. The color of *Old Men* is superb, the paint quality of his self-portrait is exciting, and the romantic moonlight of *The Shepherds*—all are examples of the distinguished work which he is now doing in plastic terms.

J. L.

## THE OCCIDENTALIZED ART OF HON CHEW HEE

THE new Schoenemann Galleries open with an exhibition of watercolors and drawings by Hon Chew Hee, an artist of Chinese blood who was born and has lived in Hawaii, and whose whole mode of expression is Occidental in character. Some of his art education was acquired in California and during the 1930's he went back to China where he taught for two years.

He sketches the line of his figures with a sure sense of anatomical values and applies a thin wash in subtle color or pale greys. *Contemplation*, the figure of a girl, is characteristic, so is *Reading Girl*, with its ease of delineation and splashily effective shading in watercolor. *Cats* is the only example here of the artist's interpretation of animals, and curiously it alone seems to derive from an Oriental source. It is, also, one of the surest in its rhythmical arrangement, and one would like to see more of this Chinese painter's studies of a subject for which his people have for centuries shown so instinctive an understanding.

J. L.

## S. BRECHER'S HALF-LIGHT; MELTSNER'S LIKENESSES

THE painters who, like Ryder, Don Forbes, and Samuel Brecher, can, each in his own way, use the darkest colors and suddenly in one spot of their canvases admit a ray or a suffusion of half-light, gain the most singing effects. Brecher, whose oils are now on exhibit at the gallery of Hudson Walker, is at home with still-life—"just workaday objects put in paint," as Walter De La Mare expresses it. The white vase, in the canvas of like title, with its yellow fall flowers, is resting on a dim blue cloth. Nothing else except the window is there. But it has great appeal and the blue used has beautiful singing power. Another still-life, *Red and Green Apples*,

and the landscape, *House Near the Sea*, are well worth serious attention.

These organizations of fine feeling, design, and color are hardly surpassed by the artist's portraits. They, too, are dark yet luminous. But, except for *Jason*, the portrait of a colored man which was in the San Francisco Fair, Brecher is not so good with people.

Paul Meltsner, on the contrary, at the Midtown Galleries, is this year engrossed with portraiture. Ruth Draper, Carmen Miranda, Martha Graham, and Gertrude Lawrence are the sitters. Though the likenesses are good, the designs and paint-touch are even better and will preserve the matter for many years. Throughout, mellow color schemes of fashionable neutral tones, gold-olive, deep grey-blue, and egg-plant, or greenish olive and old gold, enliven the strong compositional structure. The *Carmen Miranda* blossoms out in an even gayer palette. The only poor likeness is that of Miss Fontanne. Strength of organization makes all these pictures, especially the group in *Low Tide*, attractive far above the average.

J. W. L.

## WORK BY THE COSTA RICAN MAX JIMENEZ

A COSTA RICAN artist, Max Jimenez, whose paintings are being shown at the Passadroit Gallery, has found expression in sculpture and in poetry, and has published a work in the field of philosophy as well. In his painting he shows the influence of the Toltec and Aztec conceptions of their ancient gods, in the monumental shapes which he gives to his great figures. Their size is increased by his distortion of their limbs which seem superhumanly strong, and he molds them in color which is rich and vital. *Mulata*, for instance, is a huge distorted figure of a coppery brown, impressive in all of its proportions, and handsomely arranged upon the canvas.

Jimenez in *Black and White* has subdued two figures into a design of particular strength, and in rich, glowing color the ethnological differences of the types are clearly legible. One or two experiments in pastel shades produce curious effects. *Bather* in delicate mauve and pink is a figure standing in water which distorts a foot already drawn arbitrarily. But one has a feeling that Jimenez knows what he is doing, for in this group of fourteen paintings he leaves the impress of an artist intent upon values of the greatest importance to himself, and full of meaning for the spectator.

J. L.

## THE FREELY CONSTRUCTED ABSTRACTIONS OF LEGER

THE freedom of the individual to paint as he pleases strikes one in the exhibition of the work by Léger which the Nierendorf Galleries have assembled, with examples from the 1920's as well as from the last two or three years. It represents liberty of a sort which is intolerable to the mind which believes in regimentation, and it is not surprising that abstract painting is the first to be pronounced anathema in totalitarian states.

Léger's earlier paintings based on horizontal and vertical arrangement lend themselves as architectural decoration toward which he has been tending. The design based upon the figures of playing cards, for instance, and the still-life with a green chair both have integrated their forms in a semi-abstract style. The latest work in which concentric compositions are the basis



EXHIBITED AT MIDTOWN GALLERIES

PAUL MELTSNER: "CARMEN MIRANDA"



EXHIBITED AT SCHOENEMANN GALLERIES

HON CHEW HEE: "READING GIRL"



EXHIBITED AT THE GEORGETTE PASSEDOIT GALLERY

MAX JIMENEZ: "BLACK AND WHITE"



March 2, 1940

marks a departure both in shapes and color. But abstract or not, Léger controls the material he chooses and evolves patterns of distinction, which more and more seem to be adapted to the needs of modern architecture.

J. L.

## EMIL KOSA'S CALIFORNIAN LANDSCAPES

THE Californian landscape with its dry, fragrant air does not yield its secrets to every artist, but Emil Kosa has been particularly favored. He has got the clue, as you may see at the Macbeth Gallery. He understands California's fog that sweeps in up the estuaries at three o'clock in summer (see *Balboa*) and the sea mist through which the sun shines, gilding the late afternoon rollers (in *After the Storm the Sun*). In *Little Old School*, a mouth-watering study of live oaks beyond the darkness of which shines a circlet of bright light, he is finely atmospheric. Kosa, who was born in France and studied with Pierre Laurens and at Prague, is represented in the Fine Art Gallery of San Diego, in the Art Department of Twentieth Century-Fox, and other Californian collections. No wonder!

J. W. L.

## A GROUP'S REVIEW OF THE PAST DECADE

FORTY of the sixty-seven painters on Contemporary Arts' roster since the incorporation of this gallery in 1931 are at present the subject of an exhibition there. Quite a few show two paintings. John Pellow, for his *New Hampshire* and *Freightyards* is in a class by himself, the *Freightyards* being one of the finest renditions of such a theme we remember. Gerard Hordyi's *Mentone* is interesting for its evocation of the pink of old stone. Tricca's direct, forceful female *Head* against a salmon background is handled like a Fayum portrait.

J. W. L.

## SAN FRANCISCO FISHERMEN BY DI GIOIA

FRANK DI GIOIA, whose exhibition two years ago offered a blithe picture of the weddings, funerals and other festivals of Italians in New York, has used the fishing colony of San Francisco for the paintings of his countrymen which are now being shown at the Harriman Gallery. The same gaiety imbues these documents of Fisherman's Wharf. Di Gioia's painting of that name takes in the whole panorama of the bay, with its shipping in kaleidoscopic confusion and gulls hovering overhead. But to look at a scene without people in it is not his way, so that there is adroitly incorporated into this canvas a galaxy of faces on the quai, caricatured with all his wit and gusto.

Out of the twenty-five small paintings here, *Crabs* is one of the most engaging, but *Fishermen's Annual*, *Neptune's Grotto* and *Pop* are all lively and illuminating studies of a scene not much known in the East, but one which could not be introduced with more humor and observation.

J. L.

## IVY'S SEMI-ABSTRACTIONS; DODD'S PAINTINGS

TWO painters, both heads of art departments in Southern colleges, are currently exhibiting in metropolitan galleries, Gregory Ivy at the Morton, and Lamar Dodd at the Ferargil. Ivy is going in for abstract landscapes, in which the various registers are divided up in the fashion of Marins. *Strawberry Lake* illustrates very well what the artist is trying to do—tie up the

spots of interest as though they were packages to be carried home. This interesting quasi-innovation compensates the observer for an aridity in color values.

Lamar Dodd, head of the art department in the University of Georgia, shows work that technically is in a higher category of brushing than Ivy's, but his subjects and his designs are not deeply significant. They are either too casual or too artificial. The portrait *Cora*, interesting in its contrast of black leather wind-breaker with white furry trimmings against a yellow sweater, and the stimulating oil study, *Cacti*, lathered with golden sunlight, are, however, out of this stricture.

J. W. L.

## MEMORIAL EXHIBITION OF WILLIAM SCOTT PYLE

A MEMORIAL exhibition of the paintings of William Scott Pyle (1888-1938) at the Knoedler Galleries assembles some talented portraits, landscapes, and studies amid a general collection that has its ups and downs. Definitely on the up side are the portraits of Albert Spalding, the artist's brother-in-law; and of Miss Fanny De G. Hastings; along with a precious little harmony in pink, black, and grey, called *Memory of Gabrilowich*, and a tiny landscape, *Farms on the Loire*. The *Opera Carmen* is an oil pochade, the stage being seen over the fan of a lady in an upper stage box. In his landscapes William Scott Pyle had good color, as color was understood in the nineteen-twenties, plenty of green fields and hills with pure ultramarine skies and lovely billowy cumulus afloat in them; but because the compositions are scarcely strong ones, his work now seems a little like that of a man without a country.

J. W. L.

## LIGHTER NOTES BY ARTISTS LIVING IN PARIS

LANDSCAPES by a number of French painters, or artists now living in France, provide a serene view of life at the Lilienfeld Galleries, and they offer a particularly welcome note at this time. There are two paintings by Vlaminck in which he forsakes the suburbs and their drab color for the really joyous greens and blues of scenes by a river, with a temperamental Spring sky overhead. Two works by the German painter, S. Karches, now living in Paris, are effective in their use of wet paper to recreate the massed pine trees on a mountainside, as in his watercolor of the Dolomites. In one painting of Florence the spires and towers of the city emerge charmingly in the misty atmosphere which is described in the same technique.

B. J. O. Nordfeld's boldly brushed trees make an interesting pattern in two of his landscapes. Pechstein is represented by a lyrical study of boats tied up in a river, Chagal by a dreamy study of flowers called *Lilacs at Night*, and there is a Paris scene by Egon Adler, an artist now living there, which has unusual power to evoke its brightness and sense of life as a holiday.

J. L.

## HOUDON'S MARBLE BUST OF JOHN PAUL JONES

HOUDON marble portraits of Americans are rare enough, let alone one of a great historical figure never before seen in America, to warrant a posthumous notice of the unique *John Paul Jones* which the Marie Sterner Gallery has been showing for the brief period of five days—apart from the pleasant task of recording that this masterpiece of French eighteenth century sculpture and formidable document of American history has found a permanent home on this side of the Atlantic. Signed and dated 1780, the



EXHIBITED AT THE MACBETH GALLERIES  
EMIL J. KOSA, JR.: "BALBOA"



EXHIBITED AT CONTEMPORARY ARTS  
JOHN C. PELLEW: "FREIGHT YARDS"



EXHIBITED AT THE MORTON GALLERIES  
GREGORY D. IVY: "THE GATE"



EXHIBITED AT THE MARIE HARRIMAN GALLERY  
FRANK DI GIOIA: "CRABS"



year after the naval hero and founder of the American marine had been triumphally received in Paris by Louis XVI and Marie Antoinette as victor over the British fleet, this marble doubtless is the ultimate version of the likenesses in plaster and terracotta which Houdon was commissioned to make of this celebrity of the day. It was the terracotta, exhibited in the Paris Salon of 1781 and brought to this country in November of that year by the subject when he was received as a national hero by the Congress in Philadelphia, which subsequently paved the way for the official commission of the United States for Houdon to come to America to make his famous portraits of Washington and Jefferson.

The present marble, on the other hand, remained in the possession of the French royal family, finally passing from Louis Philippe to the Duc de Nemours, the last owner. Its qualities, however, are by no means chiefly historical. If one could dismiss completely the identity of the subject—which is virtually impossible in view of the penetrating psychological treatment—it would still be that which Houdon achieved in his *chefs-d'oeuvre*: the apotheosis of Rococo style phrased in terms of the most individual genius. Thus the superb combination of realism to the extent of very nearly precise anatomical measurements and the verisimilitude of Jones' French medal, with such delicate sculptural devices as the unique shadowing of the eyeball and eye. This is a monument of modern sculpture, in direct line from Donatello and Bernini, beside being the living likeness of perhaps the most endearing and human, as well as strong-headed, of American patriots. A. M. F.

### DORIS CAESAR'S STRONG AND EMOTIONAL SCULPTURES

DORIS CAESAR'S sculpture, of which eight examples are being shown at the Fifteen Gallery, derives its strength from the directness and immediacy of its presentation, as well as from its working out of intellectual problems. The naturalness with which she handles *Thinking Woman* might almost make one think that this figure was modeled at one sitting, so simply has the artist's conception been evolved, belied, of course, by the fact that these figures are all of life size, except the family group *Unity* which is slightly over life size.

The boldness and vigor with which Mrs. Caesar approaches her material marks these works throughout. Her treatment of the theme of mother and child, however, calls forth her most poetic feeling. There is grace and movement in *Maternity*, skill in the design which includes the two figures in motion together, and in *Mother and Child* Mrs. Caesar reaches a level of emotional power which is her most eloquent. J. L.

### SOCIAL CONTENT ON THE DISTAFF SIDE

THE National Association of Women Painters and Sculptors exhibiting at the Argent Galleries presents some work which happens to show that women are as sociologically minded as their men folk. There are subjects like the chain gang, relief lines, negro funerals, and concessionaires selling pretzels that are every whit as contemporaneous as what men painters do. If the quality



EXHIBITED AT THE MARIE STERNER GALLERY  
"JOHN PAUL JONES" BY HOUDON, 1780

is on the whole a trifle lower, it is possibly a reflection of the fact that the majority of women marry and keep the home, with less and less time for painting. Out of the fifty-five paintings and sculptures shown, the following display the greatest artistic merit: Bianca Todd's *Sidewalk Cafe*, Helen Mabie's *Indian Basket Dance*, Beonne Boronda's two sculptures—*Young Eland* and *Young Llama*, Marion Wakeman's *Sanctified Elect*, Charlotte Lermont's *Coasting*, Phyllis Childs' *Nancy*, Lena Gurr's *Pretzels*, and Natalie Tepper's *Despair*.

In another room John Whitman, pencil artist, exhibits drawings. Most of them are con-

nected with the snow. *Storm King*, a snow-swept evergreen; and *Falling Snow*, a shot of Brooklyn Bridge, are the best. Certain of the more spacious landscapes, like *Beauty*, show a Chinese influence, but this particular one is partly ruined by the insertion of an unpoetic and disharmonious moon. J. W. L.

### SCHNAKENBERG'S OBVIOUS METICULOUSNESS

THE very exact observation with which Henry Schnakenberg can paint the delicate curly stems and fronds of a maidenhair fern is manifest in his work now being shown at the Kraushaar Galleries. There are several examples, in fact, of just this meticulousness of vision. It is, however, in the paintings more ambitious structurally, such as *Ferry Landing* and *Works of Man*—the latter a study of the receding piers of a huge bridge—that this artist seems to be widening his scope. The pictorial strength of this painting is impressive. So also is his handling of industrial forms in *Stone Crusher*.

Something of emotional quality seems to be lacking in the portraits, of which there are two or three. Here the ability to see does not go far below the surface. *Beer Garden Waiter*, however, which has a humorous twist, is more successful as characterization. In general, Schnakenberg is more convincing in his landscapes, and one element of these in which he never disappoints is his power to paint skies which fairly throb with life and movement and change. J. L.

### ABOUT THE GALLERIES: NEW GROUP SHOWS

A GROUP show at the Ward Eggleston Gallery includes work by Harry F. Waltman, Jerome Pennington De Witt, and Syd Browne. De Witt shows two pleasing flower pieces of roses, one of yellow, the other of red, and a landscape of the beach in Maine. Waltman exhibits smoothly brushed and a trifle monotonously colored landscapes of summer and winter fields. Syd Browne shows some large watercolors, one of the tearing down of the Municipal Post Office in New York on old Park Row, the other a scene near Fulton Market. Some capable but literal etchings conclude his contribution.

THE three young painters whose work is at the Artists Gallery have all studied under Wallace Harrison at Cooper Union, and the diversity of their mode of expression is a tribute to their teaching. Louis Donato seems the most mature, particularly in his grasp of landscape treated architecturally, in its contours of rock and hills and the sweep of its valleys. *Connecticut Landscape*, lent by the Phillips Gallery, is his best work.

Theodore Eron's strongest point is his color. *Lady at the Opera* has an opulence which makes the rich color of the skin attractive and aids him in his romantic characterization. Here he has mastered his form. In *Nude*, coloristically interesting, the figure itself, and its meaning are nebulous. Bernard O'Hara also fails to hold the spectator through the illegibility of his objectives. His self-portrait, however, shows understanding and has some clarity. None of these painters is yet thirty, but they have all made interesting beginnings.



EXHIBITED AT THE FIFTEEN GALLERY  
DORIS CAESAR'S LUCID "MOTHER AND CHILD," CAST STONE



# First Intercollegiate Art Seminar

UNDER the auspices of the Frick Collection and the Institute of Fine Arts of New York University, a symposium of graduate students in the history of art representing the leading eastern universities was held on February 23. Enough new material in various fields of art and new approaches to criticism and research were provided to merit a wider public interest in the congress, the first event of its kind to be held in this country.

Abstracts of some of those papers which most readily lent themselves to illustration are given below. In addition, there was a study of the Ciborium Columns of San Marco by J. R. Martin and C. P. Parkhurst Jr. of Princeton University, a work in which Craig H. Smyth collaborated. There also were papers by Isabelle R. Kelly and Norman A. Fedde of Columbia University, Helen Mitchell of Yale and Mary H. Shimer of Bryn Mawr.



LOUVRE, PARIS

"FIGURES IN LANDSCAPE": PEN DRAWING ATTRIBUTED TO GIULIO CAMPAGNOLA



ARCHAEOLOGICAL MUSEUM, MADRID

A THEodosian DISK ILLUSTRATING THE ARCUATED LINTEL, CA. 400 A.D.

## THE ARCUATED LINTEL IN LATE ANTIQUE ART

THE question of Near Eastern influence upon Roman architectural forms has been debated for many years. The investigation of the historical development of one such form—the arcuated lintel or "Syrian entablature" which consists of an applied or an actual entablature which is swung smoothly up into an arch over a doorway and then returned to its level—was entered into in the hope of finding the solution for the curious use of this form on late Antique silverware such as the Madrid Theodosian disk of ca. 400 A.D. and the Nicosia plates of ca. 500 A.D. in the Metropolitan Museum.

Its use in architecture is illustrated in the city walls of Khorsabad and Bosrah, and it appears as a motif on Roman sculptures and in mediaeval Christian illuminations.

The origin of the device was found to be localized in northern Syria in the ninth century B.C. The peculiar restriction in its use on monumental buildings to those having some possible religious connotation led to the conclusion that when the device was used as part of the architectural background for figural scenes in the minor arts a symbolic interpretation is necessary and not a realistic one. It was found that the person who was placed beneath the arcuated part of the lintel was in some manner superior to the other persons in the scene. A search through the ivory carvings and sarcophagi of the period revealed no instance of the use of the arcuated lintel without this symbolic meaning inherent in it.

DONALD BROWN, *New York University*

## A SPANISH SCULPTURE IN THE FOGG MUSEUM

THE Fogg Museum owns a carved marble column, one of four which formerly helped to support the altar of the church of San Pelayo de Antealtares at Santiago de Compostela.

Their date has never been settled. Professor Kingsley Porter proposed either 1105 or 1135 on the basis of historical evidence, which depended for its validity on the presence in the cathedral, up to the latter date, of a small altar later to be seen in the church of San Pelayo. The twelfth century *Historia Compostelana* reveals, however, that Professor Porter was mistaken in identifying the cathedral altar with that which was later in San Pelayo. The connection between "the" altar and the carved columns is thus severed and we must rely on a stylistic analysis for our conclusions as to the date of the columns.

The part played by eleventh century Spanish manuscripts and ivories in the foundation of Romanesque art is considerable. There is, however, no close parallel between them and the sculpture of Santiago de Compostela, which represents the fusion of several styles brought there through the pilgrimage to the shrine of St. James.

Comparison of the columns with the sculpture of the South Transept door of the Cathedral reveals certain points of resemblance which, however, are not close enough to permit us to attribute them to the same hand. The contrast between the realistic modeling of the feet and the stylization of the drapery in the San Pelayo figures is found in such

later French works as the apostles from St. Etienne de Toulouse in the museum in that city.

Since the epigraphy on the San Pelayo columns includes a variety of letter-forms which point to a relatively late date, we must conclude that the San Pelayo columns appear to date, at the earliest, from the second quarter of the twelfth century, and that they perpetuate, somewhat clumsily, the earlier style of part of the south transept door of the Cathedral.

W. R. TYLER, *Harvard University*

## GRAPHIC ART BY GIULIO CAMPAGNOLA

THE previous attempts to appraise the graphic art of Giulio Campagnola have been too closely limited to the investigation of his remarkable technical accomplishments. It is



FOGG MUSEUM (CENTER); ARCHAEOLOGICAL MUSEUM, MADRID (LEFT & RIGHT)  
XII CENTURY FIGURES FROM SANTIAGO DE COMPOSTELA

impossible, however, to consider his engraved work as unrelated to the artistic development in the Venetian Renaissance. When viewed from this angle, a new chronology becomes more plausible, and an evaluation of his contribution is not confined to an appreciation of his technique alone. As a transitional artist between the late quattrocento and the High Renaissance, he deserves full credit for giving expression in the graphic arts to Venetian pictorialism, and, in particular, to the new style which Giorgione introduced into Venetian painting.

The earliest engravings, with their heavy reliance upon Dürer models, reveal not only the artist's eclectic talents, but also the beginnings of his individual style. The intermediate period in Campagnola's development is seen in *The Stag at Rest*. In spite of its advanced technical skill, the general conception with the flat silhouetting of the forms and the emphasis on the contour lines belongs to the quattrocento and not to the High Renaissance period. We are thus led to conclude that Campagnola's peculiar mode of "stipple" engraving was not the result of an attempt to give the proper graphic expression to Giorgione paintings, as generally believed, but that the technique was already mastered by the engraver before he concerned himself with Giorgionesque pictorialism.

The later examples not only bear the stamp of a strong spiritual influence of Giorgione in subject matter and conception, but they illustrate the constant striving on the part of the engraver to reproduce the pictorial quality of the Venetian master's painting.

*The Shepherds in a Landscape*, which is clearly the work of two hands, probably belongs near the end of the engraver's career and may have remained unfinished because of his death. By reason of its close similarity to the engraving, we may claim for Giulio Campagnola a Giorgionesque pen drawing in the Louvre which shows that the original intention of the artist was more harmonious in composition and pictorial effect.

JAMES S. KRONTHAL, *Harvard University*

## ENGLISH BEGINNINGS OF THE GOTHIC REVIVAL

THE revival of interest in mediaeval architecture in England can be attributed to certain observable factors in the second half of the eighteenth century. They are the condition of the cathedrals which demanded attention, the growth of Romanticism with its nostalgia for the past, and the growth of national sentiment. Of



LOUVRE, PARIS

JOUVENET: "ALLEGORY OF FAITH" SHOWING A MOTIF USED LATER BY GERICAULT

more particular interest to the art historian is the actual change in the conception of Gothic architecture as shown in books after 1750.

The concepts and ideas on English Gothic were fashioned out of eighteenth century classicism which formulated universal laws of beauty based on Greek and Roman art. It divided the building into its elements of doors, walls, windows, and mouldings and emphasized the weight of the walls in horizontal masses. In order to consider Gothic in its own terms it was necessary to develop out of classicism a new vision, a new way of looking at architecture, and a new vocabulary and method of talking about it.

An engraving made for Francis Price's *A Series of Particular and Useful Observations upon that Admirable Structure, the Cathedral Church of Salisbury* in 1753 shows a Gothic building seen with Classic eyesight. The length, breadth, and height of the Cathedral are emphasized. The artist chose to view the building as a whole expressing again the idea of Classic unity.

A second drawing made by Mackenzie in 1814 for Britton's *History and Antiquities of the Cathedral Church of Salisbury*, drawn from the same location—the northeast—still preserves the Classic idea of a view. Yet there has been a marked shift in emphasis which illustrates the growing feeling for Gothic. The eye level has been shifted from roof line to ground level in order to allow for a conception of height. The notion of Gothic height and structure has been born. The two engravings illustrate not a change

of purpose—both artists desired to give a view of Salisbury in the Classic sense of the word—but of eyesight, of the way of looking at Gothic.

But one cannot speak of Gothic architecture in terms of walls, doors and windows. It was not until the time of Rickman that there was a real understanding of the evolution of the style. Sharpe, in *Seven Periods of English Architecture*, 1851, wrote of Gothic Architecture in terms of its essential structural unit—the bay. With this it was possible to talk of Gothic in terms of itself; with the use of the photograph the new vision was made sound and permanent—modern mediaeval art history was born.

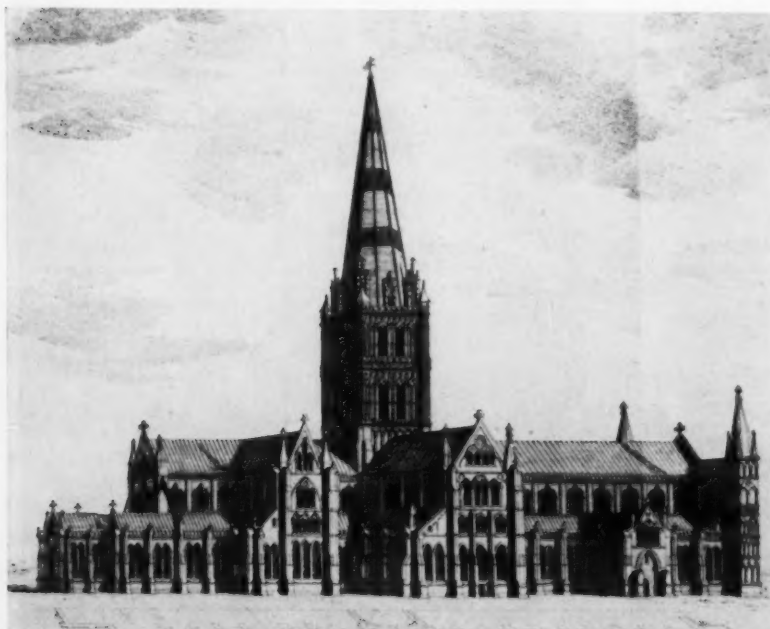
RICHARD K. NEWMAN, JR., *Yale University*

## STYLE OF GERICAULT'S "RAFT OF THE MEDUSA"

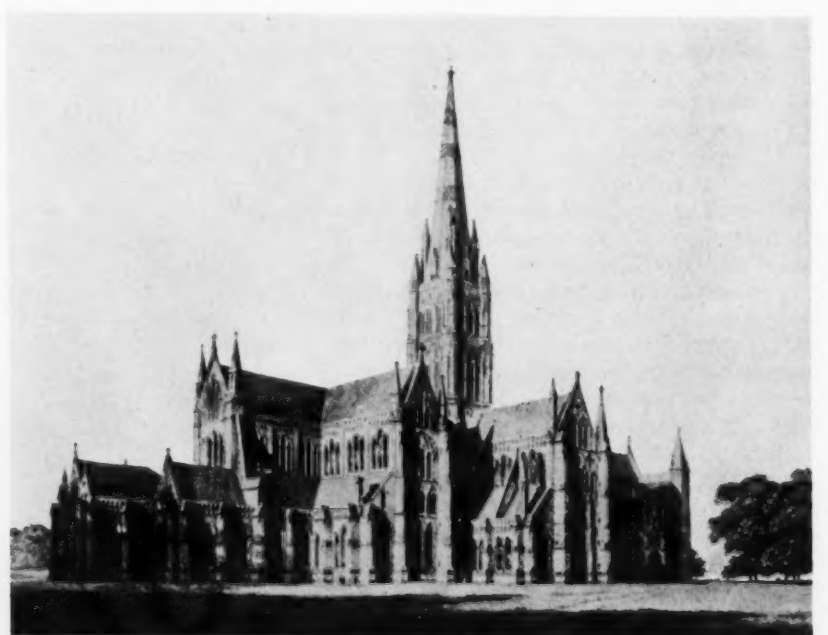
POSSIBLY the most important single painting of the nineteenth century is Théodore Géricault's masterpiece, the *Raft of the Medusa*. The problems of its stylistic origins would always be interesting, but in view of the unique position the work holds they are of compelling importance.

Already as a young man in Paris, Géricault fought his way clear of the manner of the official painters of the court of the Emperor Napoleon. His first great work, the *Chasseur à Cheval* in the Louvre, exhibited in 1812, shows this in its contrast to comparable works by the Baron

(Continued on page 18)



FROM FRANCIS PRICE: "THE CATHEDRAL CHURCH OF SALISBURY"



FROM BRITTON: "CATHEDRAL CHURCH OF SALISBURY"

DRAWINGS OF SALISBURY CATHEDRAL ILLUSTRATING CHANGES IN THE COMPREHENSION OF GOTHIC ARCHITECTURAL PRINCIPLES: HORIZONTAL EMPHASIS IN DRAWING OF 1753 (LEFT); MORE VERTICALITY IN MACKENZIE'S DRAWING, 1814 (RIGHT)



# ART THROUGHOUT AMERICA

## CINCINNATI: AN AMERICAN PAINTING SURVEY

FROM the Cincinnati Art Museum's own collections, an exhibition has been arranged to illustrate the "Development of American Painting." Hung in chronological order from the Colonial products to those of our contemporaries, the educational exhibit is accompanied by full explanatory labels which enable the gallery visitor to follow both the superficial shifts in public taste and the more constant current which characterizes a definitely American manner.

The dignity of the portraits of the Colonial limners is illustrated by a pastel of the *Reverend Benjamin DuBois* while a small portrait of *John Cook* by James Sharples is exemplary of a sophisticated English influence also apparent in portraits by Gilbert Stuart, Thomas Sully and Chester Harding. The more heroic subject matter colored by the mode which inspired the large canvases of the French late eighteenth and early nineteenth century salons is to be found in John Trumbull's dramatic *Sortie from Gibraltar* and Sully's *Portia*.

Native genre, which became popular subject matter after the invention of photography led to the decline in portrait painting, is found in James Beard's *The Long Bill*, while the Romantic movement in America can be studied in landscapes, allegories and paintings of Classical subjects by Thomas Cole, Thomas Buchanan Read and T. Worthington Whittredge.

The Barbizon school left traces on the more intimate landscapes by Inness while the direct influence of study in Germany is found in work by Duveneck, J. W. Alexander and W. M. Chase. Direct contact of such artists as Thayer, Dewing and Tarbell with France produced, as Richard B. Freeman of the Museum staff points out, a preoccupation with light and a refinement of character and subject matter.

Following these, there comes Winslow Homer's home-grown product, the expatriate art of Sargent, Whistler and Cassatt and the French colored Twachtman, Weir, Frieske and Hassam. French Impressionism continued to be the rule of the day until the "Eight"—represented in this exhibition by a portrait by Henri—introduced a new American element.

## COOPERSTOWN: CLARK GIFT OF BROWERE MASKS

AFTER a century, the dream of John H. I. Browere of a gallery to be devoted to his life masks of American patriots (reviewed in THE ART NEWS of February 10) will be realized when twenty of them, presented to the New York State Historical Association by Mr. Stephen Clark will be permanently installed in the Hall of Life Masks of the Association's museum as an event in the James Fenimore Cooper Sesquicentennial Celebration this summer.

After having made a likeness of Lafayette which won immediate acclaim, the artist conceived the idea of a national portrait gallery to include busts of his famous contemporaries, but, after spending a considerable sum of his own money trying to promote the idea, he realized the impossibility of completing the

work and willed the collection to his son with the provision that it be stored for forty years. By this time, he hoped that an interest would be taken in the masks. Reassembled in 1934 and exhibited at the Chicago Fair, they excited great interest, but it is not until now that they can, through Mr. Clark's generosity, be placed in a public institution.

## ST. LOUIS: NEW FRENCH PICTURES ACQUIRED

WORK by outstanding members of the current school of Paris has recently been acquired by the City Art Museum. They are *Still-Life with Guitar* by Juan Gris, *Winter Landscape* by Maurice de Vlaminck and one of Maurice Utrillo's many views of his favorite *Montmartre*.

By the Spanish Gris is a painting in flat tones of ochre, green, and mauve, which falls into a type which might be classified as an "objective" abstraction, that is, the subject matter is fur-



CINCINNATI ART MUSEUM

EARLY WINSLOW HOMER PAINTING: "SUNDAY MORNING IN VIRGINIA"

nished by recognizable objects, but the concern of the artist is with the beauties of the formal pattern which they suggest.

The Flemish Vlaminck shows us a village street scene in which the sparkling luminosity of his color offsets the wintry gray tones, while the gouache by Utrillo scintillates with the mark of the artist's personal style.

## DENVER: EXHIBITION OF PERUVIAN PAINTING

SIXTEENTH, seventeenth and eighteenth century paintings of the school of Cuzco, Peru, are presented by the Denver Art Museum as its part of the program undertaken by the Institute on Latin American Relations to call attention in this country to the art of our neighbors to the south.

Almost unknown in the United States, the painting produced by this school, and well represented by the collection made by Captain Frank Barrows Freyer which is now on view at Denver, has attracted wide attention wherever it has been shown. It represents a Peruvian version of Spanish styles by native artists who did not copy from the originals but who rather interpreted them with such individuality that they represent a personal expression.

In the wealthy city of Cuzco, which, until the change of the capital to Lima, was the economic and political center of the country, the native artists who saw around them elaborate examples of Spanish Churrigueresque architecture at first copied the externals of Spanish models in painting. Later, however, there was an influx of teachers from the mother country who developed their skill in technical matters and inspired them to produce work which reflects the painting of Seville with its Italianate and Flemish elements. But thick incrustations of gold, the appearance of the llama and of native costumes give to their product a marked Peruvian flavor. All but forgotten today, they belong to a tradition which still persists.

## PHILADELPHIA: A CRAFTS EXHIBITION

AT THE Art Alliance is one of the most comprehensive American handicrafts exhibitions ever to be held, and in conjunction with the showing, there were demonstrations of the techniques of such crafts as pottery, weaving, jewelry, mask making, metalwork, stained glass and so on. For his modern, simple and finely proportioned pewter clocks and vases, Lauritz Christian Eichner was awarded a medal by a jury of selection, and many other awards of merit were given.

A special exhibit of Pennsylvania German slip ware included pieces in traditional Pennsylvania designs. In reviving the almost forgotten traditional art, Mrs. Naaman Keyser has used clay from the same sources as that employed by the potters of the early 1800's. The plates are a rich, dark red, and the simple designs include crude tulips and adaptations of such Hex signs as appear on Pennsylvania Dutch country barns, and on some plates are written quaint Lancaster Dutch maxims.

## BALTIMORE: XV CENTURY INTERNATIONAL STYLE

IN AN exhibition of French fifteenth century painting, the Walters Gallery is showing to the public for the first time one of its important and unique treasures, three scenes from a Franco-Flemish altarpiece of which the other half is one of the well known prizes of the Meyer van den Bergh Museum in Antwerp.

The original altarpiece, according to unverified tradition, belonged to the Carthusian Chapel at Dijon which was enriched by the art-loving Dukes of Burgundy in the early fifteenth century. As in the famed Van den Bergh panels, the *Annunciation*, the *Baptism of Christ* (illustrated on the frontispiece of this issue) and the *Crucifixion* in the Walters Gallery display all the charm of contemporary mediaeval manuscript painting in their clear, jewel-like colors on a gold-leaf background, and in their Gothic grace.

In contrast to the quantity of published material concerned with Italian art of the period, relatively little is known of the obscure but significant developments in the North in the two decades before and after 1400 during which the traditional, decorative, Gothic forms began to give way to new inventions of representation and

OILS and WATERCOLORS  
**SEGONZAC AND DUFY**  
 TO MARCH 16  
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 11 EAST 57th STREET, NEW YORK

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**MODERN ART CENTER**

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 MARCH 4—MARCH 23  
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**VALENTINE GALLERY**  
 16 EAST 57 STREET, NEW YORK  
**TAMAYO**  
 MARCH 4 TO 23

**JACOB HIRSCH**  
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 ANTIQUITIES AND NUMISMATICS, INC. 30 WEST 54 STREET, NEW YORK  
 WORKS OF ART  
 EGYPTIAN • GREEK • ROMAN  
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 11 RUE ROYALE

subject matter, a fresh interest in nature and an increasing preoccupation with realism and the qualities of light and air and materials.

The "when" and the "where" are matters of scholarly dispute, but we do have a few names, and we do know that, due to current social, political and economic factors, the artists moved about a great deal with the result that there grew up a mixed "International style" which is characterized by such a combination of elements that it is often difficult to determine the exact country of origin of a given work.

The vogue for monumental wall paintings was replaced by a fashion for small easel pictures usually produced by the artists who made book illustrations, religious and secular, for wealthy patrons. Such books, drawn exclusively from the rich Walters Collection, are the material for the current exhibition of the International Style and the remarkable Franco-Flemish panels mentioned above stand as a completely charming connecting link between their minute detail and early easel pictures.

#### COMING EXHIBITS THROUGHOUT AMERICA

**PHILADELPHIA:** An international contemporary sculpture exhibition, organized by the Fairmount Park Art Association, will be displayed at the Philadelphia Museum of Art from May 18 to October 1. Artists exhibiting will be divided into two classes: Class A, by invitation only; Class B, open to any sculptor. From the latter class only photographs and drawings may be submitted. The closing date for entries is March 15, and artists who have not received the announcement of the exhibition are invited to address the Sculpture Exhibition Committee, Ellen Philips Samuel Memorial, Philadelphia Museum of Art.

**CHICAGO:** An International Exhibition of Watercolors will open at the Art Institute on April 25. Only original works never before shown at the Art Institute may be submitted and each artist is limited to three entries. Entry cards must be submitted to Daniel Catton Rich, Director of Fine Arts of the Institute, not later than March 18, and the works, framed and covered with glass, will be received between March 18 and March 28. Sales will be made in the galleries and prizes of \$600 and \$400 will be awarded.

#### Shedding Light on Night Scenes

(Continued from page 8)

master of incandescent and mysterious illumination; but only in his few early versions of genre subjects, such as *A Spanish Proverb* is the natural source of light in the "candle-light" tradition shown.

The pictures sent back to Holland by Honthorst from Italy influenced many artists there, including Rembrandt, who, however, felt as had Caravaggio, that a visual explanation of the source of concentrated light was a literalness which combatted the less obvious, inexplicable, and thus more effective drama of light gained by its omission.

Neither were the Dutch landscapists and masters of still-life of the same period slow to find in the night scene the possibility of a variation on their usual themes, and there were some painters, who, like Aert van der Neer went so far as to make a specialty of moonlight.

In France, the greatest exponent of the candle-light picture at this time was undoubtedly Georges de La Tour, who owes a considerable debt to Caravaggio in his *chiaroscuro* treatment of simplified, compact and rigidly contoured forms of almost cubic shape, and in his choice of humble country folk as models for both religious and genre subjects. His *St. Francis in Ecstasy* contrasted with Caravaggio's depiction of the same subject, illustrates La Tour's interpretation of the Caravaggesque style in terms of French lyricism and subtlety of color.

Night was never again to stimulate so universally and so faithfully the imagination of painters as it did in the seventeenth century, the great period of the *tenebroso* style. These years had seen as well the rise of the theatre, a fact which indeed may have had some influence on the prevailing fashion for a lighting in many ways similar to that of the stage. But dawn must follow night, and so the majesty of the Baroque dissolves into the intimate elegance of the Rococo. The gayety and disarming superficiality of eighteenth century life and thought could hardly have brooked the sombre creations of the preceding century. If from the tradition of that century a seeming darkness occasionally persists still, it is now more in the nature of a background, accenting playfully the pastel graces of the figures moving against it, and the luminous intricacies of their costumes; and if the scene be indeed a night one, it is most usually the candle-lit festivity of a ball-room or a masquerade that is shown.

Nor was the revived preference for the even illumination of relief-like forms in the ensuing Neo-Classical style calculated to offer much encouragement to a taste for nocturnal concentrations of light, which, however, appear once more almost immediately as of extreme significance to the Romantics. How better than through these devices of illumination enhance the mystery, the drama, even the horror which were such necessary ingredients to an art of evocation and literary emotionalism? So once again the hidden and mysterious sources of incandescence and the violent juxtapositions of light and dark enact their useful roles.

The inheritors of Romantic sensibilities in subsequent generations con-



tinued to envision the macabre and the cold strangeness of moonlight, though curiously enough, with the exception of Whistler, the Impressionists, those acknowledged portraitists of light, found the night scene on the whole not as sympathetic as one would have supposed. However, it sometimes plays a descriptive part in the gas-lit opera houses and music-halls of Degas and Toulouse-Lautrec.

The American George Bellows, influenced by El Greco, often employed the effects of spot-light and nocturnal illumination. *Outside the Big Tent* illustrates as well the free handling of paint, the use of the genre subject, so typical of the artist.

With the turn of the century and the Fauve reaction against Impressionism, a preference for violent and sombre color is obvious, but only rarely is the night scene offered as a pretext for its employment; and the investigations of the Cubists and the Abstractionists in the realm of pure forms and colors were certainly unsuited to its revival.

But in the third decade of the twentieth century, a group of young painters calling themselves "The Painters of Mystery" sought to return sentiment to the art of picture-making, now however, a delicately wrought and distinguished sentiment, far removed from the banal and decadent late Romantic sentimentality which *Les Fauves* had hoped to destroy. Leaders of today of the so-called Neo-Romantic movement, these young men of the new generation first painted in an extremely low and limited key, and often employed the mysterious and darkly fragrant atmosphere of the night for their painted poetry. That the Surrealists are not attracted, except occasionally by nocturnal subjects, can be explained by the fact that they normally seek to make vivid and concrete in terms of the day the dreamed irrationalism of the night.

Finally one can observe in the paintings of the contemporary American "Romantic Revivalists" the continuation of the Romantic tradition of the nineteenth century with Ryder apparently as the dominating influence—the tenderness of night, the terror of night once more, and similarly, invoked.

In general, the appearance of the night scene in painting coincides with the rise of Renaissance urban security and the resumption of evening society. It is quite possible that there is a connection between the two. In any case, the interpreters of night have enriched the tradition of painting with a permanently impressive number of significant works.

## COMING AUCTIONS

### *Hyde, Carroll et al., Paintings*

THOMAS GAINSBOROUGH'S portrait of *Lieutenant Daniel Holroyd, Younger Brother of the Earl of Sheffield*, Jean Greuze's head and shoulders of a child, called *La Prière*, two landscapes by Corot, and a num-



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SHANGHAI PEIPING

ber of nineteenth century genre subjects characterize the March 7, evening, sale at the Parke-Bernet Galleries. The collection comprises property of the estate of the late Lillia Babbitt Hyde of New York, sold by order of the executors, also property of Luscombe Carroll, Edmund J. Horwath, and other owners and will be on exhibition from March 2, daily except Sunday, until time of sale. The Gainsborough portrait shows Lieutenant Holroyd at three-quarter length in scarlet and green uniform of the 90th Regiment or Irish Light Infantry.

*La Prière* by Greuze is a small panel and one of this French eighteenth century artist's most appealing works, showing the head and shoulders of a child glancing upward, her hands clasped in prayer. Some of the landscapes of the sale include two characteristic works by Corot, one signed, and paintings by Daubigny, Diaz, Dupré, and Rousseau.

### Bonniere French Furniture

THE fine French eighteenth century furniture, including the collection of M. de Bonnière of Paris and Versailles, which will be dispersed by public sale at the Parke-Bernet Galleries on the afternoon of March 9 by order of M. Léon Dalva features among the many exquisite pieces of cabinetwork a little Louis XV tulipwood table beautifully inlaid with figure and landscape vignettes and crossed floral sprays, with a valanced frieze scrolling into slender legs with Rococo gilded bronze knee and toe appliques. The stamp of Charles Topino, celebrated Parisian eighteenth century maker, appears on another fine little marquetry table with kidney-shaped undershelf, and an elegant Louis XVI commode bears the maker's stamp of Conrad Mauter, who worked until the Revolution in the service of the Comte d'Artois. Nicolas Petit is represented with a handsome Louis XV marquetry corner cabinet.



BONNIERE SALE: PARKE-BERNET GALLERIES  
LOUIS XV INLAID OCCASIONAL TABLE

### First Intercollegiate Art Seminar

(Continued from page 14)

Gros, the painter of Napoleonic battle pieces. The decline of the fortunes of the Empire combined with the popular failure of his subsequent works to produce a discontent in Géricault that prompted a trip to Italy.

Despite the common misconception, Géricault was both receptive to the new influences about him and active in his own creative work. Dating from this Italian period are many fine drawings which show adaptations of motives from the great works of the High Renaissance in Rome, particularly those of Raphael and Michelangelo. This tendency to the adaptation of motives is found in monumental form in his *Riderless Horse Race* (Louvre), the compositional development of which directly forecasts the similar but more advanced composition of the *Raft of the Medusa*.

The shocking story of the 150 passengers and crew cast adrift on a great raft after the grounding of the *Medusa* off the African coast was published by two of the fifteen survivors shortly after Géricault's return to Paris in the fall of 1816. From this time until its exhibition in the Salon of 1819, Géricault was constantly at work upon the sketches and drawings for *The Raft of the Medusa*. These preparatory works trace a long process of development away from the classical style he had learned in Rome under the influence of Renaissance painting. They show Géricault being urged forward under the impulse of his great theme toward the sweeping power of the Baroque.

It is of the greatest significance that Géricault did not commence this project with any intention to imitate the Baroque, but that he was forced to it by the dramatic necessity of his subject. Thus it was that Géricault, though he pursued the same method of adaptation of motives from the great works of the past as he had in the *Riderless Horse Race*, progressed from the works of the Renaissance to those of the Baroque period because it was that style that could best help him to his ultimate realization. The artist under whose influence Géricault seemed finally to come was the late seventeenth century painter, Jouvenet, in whose work he found at once the naturalism, the sweeping compositional power, and yet the symbolic integrity of the single figure that were capable of the expression of the great themes of his own time.

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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Harry Gottlieb: Paintings,	Mar. 3-23
Ackermann, 50 E. 57.	Sporting Paintings,	to Apr. 1
Alonzo, 63 E. 57.	L. Kremp: Paintings,	to Mar. 9
American Decorators, 595 Madison.	Group Show: Paintings,	to Mar. 23
American Place, 509 Madison.	Georgia O'Keeffe: Paintings,	to Mar. 27
American Salon, 110 E. 59.	Bischoff: Paintings,	to Mar. 9
Argent, 42 W. 57.	John Whitman: Paintings,	to Mar. 9
Artists', 33 W. 8.	Donato; Eron; O'Hara: Paintings,	to Mar. 11
Associated American, 711 Fifth.	James Chapin: Paintings,	to Mar. 15
A.W.A., 353 W. 57.	Pen & Ink Brush Club Artists: Paintings,	Mar. 3-Apr. 1
Babcock, 38 E. 57.	Sol Wilson: Paintings,	to Mar. 23
Barbizon, 63rd at Lexington.	Edwin Gunn: Paintings,	to Mar. 15
Barbizon-Plaza, 100 W. 58.	Van Davelaar: Paintings,	to Mar. 18
Bignou, 32 E. 57.	French XIX Century Paintings,	Mar. 4-29
Bland, 45 E. 57.	William Aiken Walker: Paintings,	to Mar. 16
Bonestell, 106 E. 57.	Jean Charlot: Paintings,	to Mar. 9
Boyer, 69 E. 57.	Nathaniel Dirk: Paintings,	to Mar. 16
Brooklyn Museum.	American Indians: Religious Paintings,	to Mar. 31
Buchholz, 32 E. 57.	Picasso: Paintings, Drawings,	Mar. 5-30
Butler, 126 E. 57.	Munnings: Prints,	Mar. 4-16
Carstairs, 11 E. 57.	Segonzac; Dufy: Paintings,	to Mar. 16
Clay Club, 4 W. 8.	Foster; Eliscu: Sculpture,	to Mar. 9
Contemporary Arts, 38 W. 57.	Retrospective: Paintings,	to Mar. 16
Columbia University, 1145 Amsterdam.	Faculty: Paintings,	Mar. 4-22
Decorators Club, 745 Fifth.	Book Bindings,	Mar. 4-16
Delphic, 44 W. 56.	Harmsch; Ethel Woodward: Paintings,	to Mar. 9
Downtown, 113 W. 13.	Julian Levi: Paintings,	to Mar. 9
Durand-Ruel, 12 E. 57.	Monet: Paintings,	to Mar. 23
Eggleston, 161 W. 57.	Frank Heuston; George Heuston: Paintings,	Mar. 4-31
Eighth St. Playhouse, 52 W. 8.	Helen Rosene: Paintings,	to Mar. 9
Ferargil, 63 E. 57.	Lamar Dodd: Paintings,	to Mar. 9
Fifteen, 37 W. 57.	W. Starkweather: Paintings,	Mar. 4-16
460 Park Ave.	Paul Lantz: Paintings,	Mar. 4-16
French Art, 51 E. 57.	Max Band: Paintings,	to Mar. 23
Grand Central, 15 Vanderbilt.	Anthony Thieme: Paintings,	Mar. 5-16
	S. Chamberlain: Etchings,	Mar. 5-30
Grand Central, Hotel Gotham.	Robert Philipp: Paintings,	Mar. 5-16
Hammer, 682 Fifth.	Russian Imperial Treasure,	to Apr. 1
Harriman, 63 E. 57.	Frank di Gioia: Paintings,	to Mar. 9
Holland House, 10 Rockefeller Plaza.	Halpern: Pottery,	to Mar. 15
International Studio, 15 E. 57.	Antique Door Knockers,	to Mar. 8
Kamin, 15 W. 56.	V. DePauw: Paintings,	to Mar. 23
Keppel, 71 E. 57.	Kerr Eby: Drawings,	to Mar. 23
Kleemann, 38 E. 57.	Frank Egginton: Paintings,	Mar. 4-30
Knoedler, 14 E. 57.	William Scott Memorial Exhibition,	to Mar. 9
Kraushaar, 730 Fifth.	Schnakenberg: Paintings,	to Mar. 9
Julien Levy, 15 E. 57.	Joseph Pollet: Paintings,	to Mar. 17
Lilienfeld, 21 E. 57.	Old and Modern Masters: Paintings,	to Mar. 27
Macbeth, 11 E. 57.	Emil Kosa: Paintings,	to Mar. 11
Matisse, 51 E. 57.	Modern French Paintings,	to Mar. 9
Metropolitan Museum.	Historical Woodcuts,	to Apr. 1
Midtown, 695 Madison.	Paul Meltsner: Paintings,	to Mar. 9
Milch, 108 W. 57.	Robert Carson: Paintings,	to Mar. 9
Montross, 785 Fifth.	Annual Group Show: Paintings,	Mar. 4-16
Morgan, 37 W. 57.	Lorenzo Arranz: Paintings,	Mar. 4-16
Morgan Library.	The Fifteenth Century Book,	to Apr. 30
Morton, 130 W. 57.	Gregory D. Ivy: Paintings,	to Mar. 9
Museum of Modern Art, 11 W. 53.	Italian Masters,	to Mar. 26
National Arts Club, 15 Gramercy Park.	Ceramics,	to Mar. 13
Neumann-Willard, 543 Madison.	Lasar Segall: Paintings,	Mar. 4-23
Newhouse, 15 E. 57.	English Landscape Paintings,	to Mar. 16
New School, 66 W. 12.	C. I. O. Union Artists: Sculpture,	to Mar. 16
Nierendorf, 18 E. 57.	Léger: Paintings,	to Mar. 9
N. Y. Historical Society.	The Press in America: Prints,	to Aug. 31
N. Y. Public Library, Fifth.	Edy Legrand: Prints,	to April 28
Non-Objective Art, 12 E. 54.	Group Show: Paintings,	to Mar. 15
Orrefors, 5 E. 57.	Swedish Glass, Sculpture, Jewelry,	to Apr. 1
O'Toole, 33 E. 51.	Mary O. Abbott: Sculpture,	Mar. 5-26
Passedoit, 121 E. 57.	Max Jimenez: Paintings,	to Mar. 9
Pen & Brush, 16 E. 10.	A. W. A. Artists: Paintings,	Mar. 8-Apr. 1
Perls, 32 E. 58.	Vlaminck; Utrillo: Paintings,	to Apr. 5
Rehn, 683 Fifth.	Henry Varnum Poor: Paintings,	to Mar. 9
Reinhardt, 730 Fifth.	A. Warshawsky: Paintings,	to Mar. 9
Riverside Museum,		
310 Riverside.	West Coast Artists: Paintings,	Mar. 6-Apr. 28
Robinson, 126 E. 57.	Eugenie Gersboy: Sculpture,	to Mar. 9
St. Etienne, 46 W. 57.	French Masters: Paintings,	to Mar. 23
Schoenemann, 605 Madison.	Hon Chew Hee: Paintings,	to Mar. 15
Sterner, 9 E. 57.	Riccardo Magni: Paintings,	to Mar. 9
Studio Guild, 730 Fifth.	A. Price; H. Haughton: Paintings,	to Mar. 9
Tonying, 5 E. 57.	Antique Chinese Porcelains,	to Mar. 9
Uptown, 249 West End.	Sussman: Paintings,	to Mar. 8
Valentine, 16 E. 57.	I amayo: Paintings,	Mar. 4-23
Vendome, 59 W. 56.	Group Show: Paintings,	Mar. 4-16
Wakefield, 64 E. 55.	Frede Vidor: Paintings,	Mar. 6-Apr. 27
Hudson D. Walker, 38 E. 57.	Samuel Brecher: Paintings,	to Mar. 9
Walker, 108 E. 57.	Boardman Robinson: Paintings,	Mar. 4-23
Weyhe, 794 Lexington.	Ruby Warren Newby: Paintings,	to Mar. 17
Whitney Museum, 10 W. 8.	Murals for Federal Buildings,	to Mar. 15
Women's City Club, 630 Fifth.	Maria Brick: Paintings,	to Mar. 15

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